

ISSUE 4, VOLUME 1

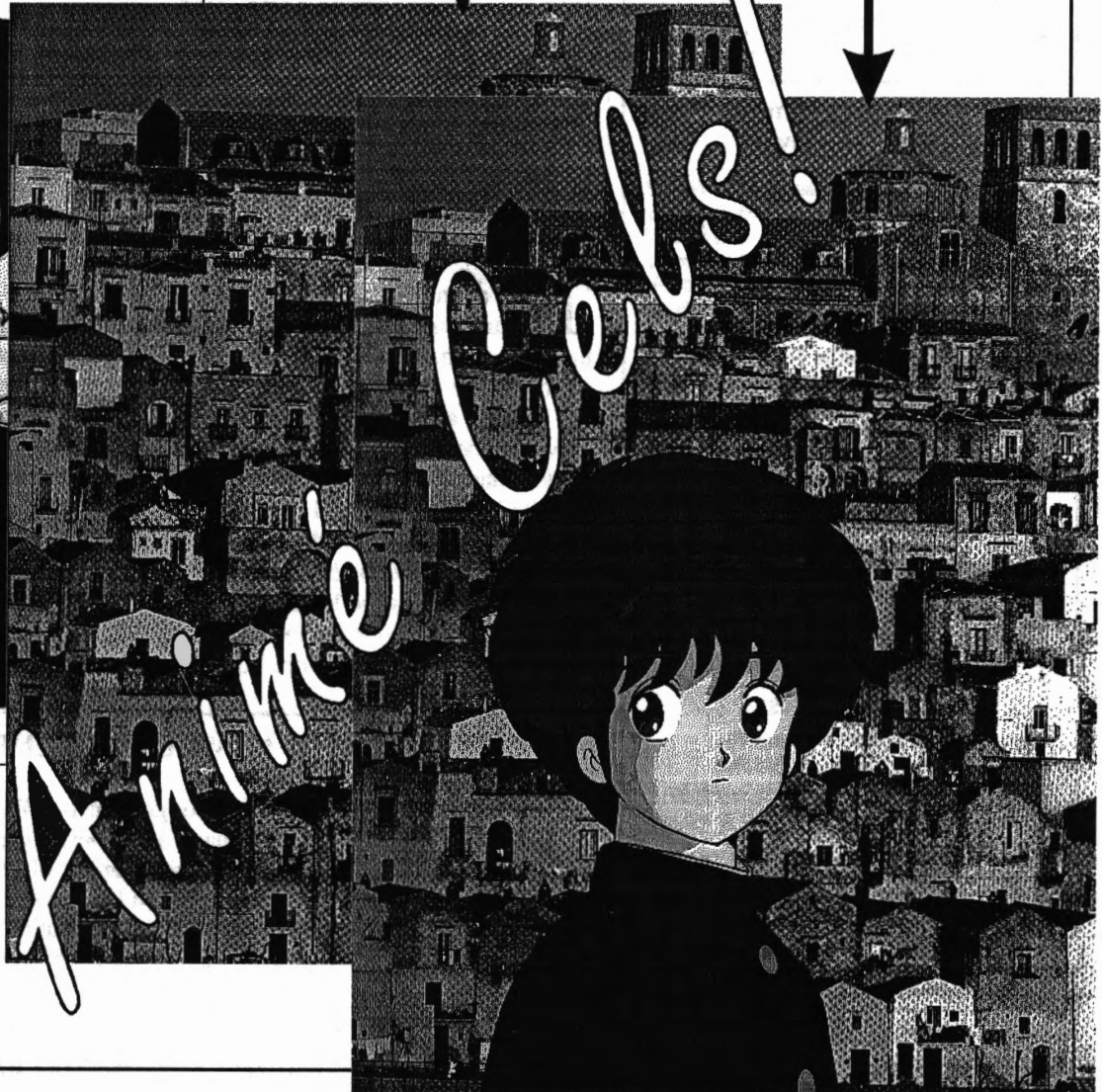
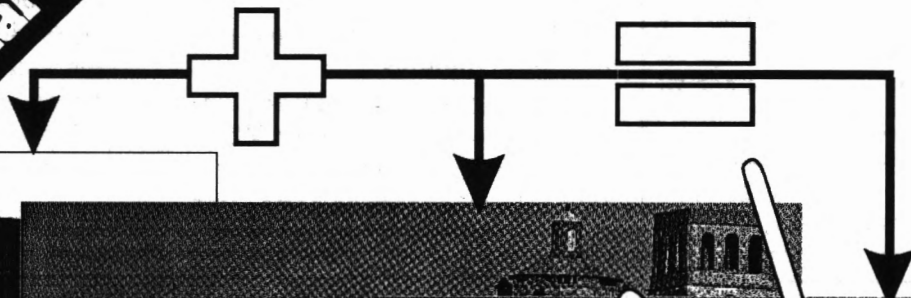
JULY 1991



JAPANESE ANIMATION News & Review

*The Official Newsletter of the Hokubei Animé-kai
(North American Animé Circle)*

**J.A.N.R.
Technology
Bonus Special**



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Cover Design & Photography by
Mark A. Weiss

Japanese Animation News & Review

Contributions to *Japanese Animation News & Review* must be received on or before the second Friday of even-numbered months. Only material relating to Japanese Animation will be accepted. Fan art is acceptable if it is submitted in black ink.

Written contributions (translations, song lyrics, synopsis) may be submitted in either typewritten form or on IBM-compatible 5 1/4-inch diskettes as ASCII text (using your wordprocessor's "ASCII export" capability). Articles may also be sent to us via modem by uploading them to Creative Edge BBS, (203) 743-4044, in File Area #19, "Japanese Animation Fan Club". Be sure to leave a description indicating that it is a submission for the *Japanese Animation News & Review*.

The Japanese Animation News & Review,
P.O. Box 279, Botsford, CT 06404, USA.

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Editor's Message



Welcome to the fourth issue of J.A.N.R.! It's a funny thought, but I might as well mention the fact that every issue is put together in the presence of any one of the many animé BGM soundtracks. Right now, I'm listening to *Project A-KO #4*, a different style from the usual styles that series is known for.

Gosh, things are getting so hi-tech around here nowadays! For you "techies" out there, we have a special treat on page 8. We think you'll enjoy how we put this 'zine together.

Our club is doing well and entering the age of stability. We're gaining recognition from several important organizations and word is spreading. With the up-

coming AnimeCon '91 this fall, we should be seeing some exciting events. Japanese animators will be present at the con and the hotel is said to be a very hospitable one to animé fen. After reading the literature for the con, I felt a strong desire to attend. Unfortunately, the cost, both in money and time, would be prohibitive, so I regret to miss this opportunity. This is going to be a great convention! Our next issue is being planned for this event, so don't miss it.

This issue features the writing talent of several of our members. Step this way, Ladies and Gentlemen...

Mark

Publisher's Corner



There are many things that an animé related publication can provide to the animé fan. I believe that the most important are those that help the animé fan become aware of and enjoy animé movies, videos, collectables and animé related music. Each of you who have a favorite in these areas will undoubtedly want to share them with others. At times this is hard to do because we animé fans are few in numbers and locating (or creating from scratch) a person to share with takes considerable effort. To make

this an even more difficult task, many animé are acquired tastes and some animé are really not that good (thank goodness almost all animé have a core of true fans) and with luck you will find yourself in contact with your ideal fan. Please use the media of animé fan publications to make this happen, this one or any that you might receive.

Bill

◆ ACKNOWLEDGEMENTS ◆

I wish to thank Neil Nadelman for graciously offering his translation services to us. We are fortunate to have a Japanese-literate translator located in Connecticut, who has access to a wide variety of animé. Neil has subtitled films such as *Wings of Oneamise* (which I'd like to see, due to the challenge it presents to any subtitler) and is fast at translating CD song title lists like the one on page 9. We look forward to his contributions in future issues.

Animé Cels!

by BILL AMES

There has been a great deal written in the media over the past few years about animé cels from the more famous American animé. This has included Roger Rabbit and recently the Simpsons.

Most of our readers know that a cel is the transparent sheet on which a drawing is made, usually by copying from paper to the cel in a ordinary copy machine, and then painted. The cel is placed over the desire background and photographed. To see a good example of many cels just put your CAV laser disk in the player and step through a frame at a time. If you do this I am sure that you will begin to realize that being a quality animator takes a lot of patience. Really, lots! It is strongly suggested that every animé fan have at least one cel in their collection. I have one. It is from *Orange Road*, it is very dear to me and I was most fortunate to obtain it. Although the cels

from the more popular animé programs are hard to obtain, I have no idea where to look, but, you can get real cels from Nikaku Animart (408) 971-2822. I would suggest that you call them and get one. It will look real nice framed and placed in a prominent place in your animé room (don't we all wish we had an animé room!).

A number of simulated animé cels are available. These are printed on a transparent sheet, rather the paper (as in a printed book) and the colors are not opaque as they are when painted. I have seen the simulated cels bound into animé magazines and sold in small collections.

You can easily make your own cel by getting some of the transparent sheets used to make overhead transparencies on copy machines, make or find an outline drawing, copy it on to the sheet, color it with the appropriate paints, prepare an appropriate background and photograph (or video tape) it. Do this often enough, in the obvious order with meticulously registration

and you have an animé.

As you can see in this issue we have used the cel from *Orange Road* as a cover piece and the original drawing as a background to this text. It seems that many cels will include the original drawing but I really do not know how true this is, be sure to ask when you buy via phone or mail. It would be a good idea to address the value of your cels.

As animé cels seem to be growing in popularity and the number of animé fans is also growing it would appear that the demand for the cels will increase. When ever this happens greed is not far behind. Some collectors will try to get as many cels as they can, an original source for the cels will see a means of making a buck. What is necessary is that the available cels be made available to many collectors at a reasonable price. Approach your cel collecting with modest goals. Get one. From then on try to improve the desirability of your cel through trading with other collectors. What this means is that you

might have a cel that someone else values more than the one they have and you the same. By exchanging cels you both benefit.

Animé cels from American animé have brought outrageous prices, many thousands of dollars. If this should ever happen the Japanese animé cels we will have lost a facet of our hobby that would be difficult to replace. Let us hope that this will not happen.

It may be of interest to our readers to know just what cels have been available over the past few years. If you have a small collection or know of the general contents of someone else's collection

(or stock if selling cels) then send us a list. It is not necessary to say who the owners are but just what cels are available.

Indicate the animé and character if possible. If from an animé that is available in the CAV format then it might be interesting to know the frame number where the cel is used. Last but not least is the background against which the cel is photographed. We have seen much in the way of fan art, here and in other publications but not much in the way of a picture for a cel background. Any of our most appreciated fan artists out there, please send care to, please send a back-

ground and we will see if we can make a composite of your art and our cel.

That's all for now, hope you enjoy the rest of this issue. ☐



Contest!

We are having a contest! In a past issue we were able to bring you two reviews of animé films because we were, at our request, provided complementary copies for this purpose. These tapes of *Zillion* and *Riding Bean* are the prizes. The contest is open to all animé fans who wish to participate. The contest deadline is 15 September 1991. A date chosen to allow other fan publications to publish this info if they wish and to allow sufficient time for individuals to prepare their entries. The contest rules are as follows: Write a short feature article about what makes Japanese animé as enjoyable and entertaining as it appears to be. Use your favorite series as an example if you wish. Refer to any aspect of the animé, from it's potential roots in manga to the fabulous BGM and animation methods used in the animé's production. Also state what is, in your opinion, the best way to use the material being solicited by the contest. Be sure to clearly state in your entry that this is a submission to the Hokubei Anime-kai, "What makes Japanese animé as enjoyable and entertaining as it appears to be" contest. The evaluation of entries will be done by knowledgeable film, TV, animé industry or print media publication individuals who have not yet been made aware of their tasks. Nominations (or at least addresses for these guest judges) are hereby solicited. Judges names will be published as soon as we obtain their commitment. All material entered (even if not a prize winner) in the contest will be used to promote the general spread of animé throughout the world. If anyone wishes to contribute, new, original items (no copies) to the prize list then by all means send them along. ☐



Artwork by Patrick Soo Hoo

Things to Come

- AnimCon '91
- Key individuals on the US animé scene
- The basic animé music and video collection
- Tape traders
- Learning to understand spoken Japanese
- How to get a friend interested in animé!
- More animé synopses

Just a Few Words About...

Submissions to J.A.N.R. for publication:

1. Artwork may be submitted either in print or on $\frac{1}{2}$ " or $\frac{5}{8}$ " IBM-compatible diskettes in GIF, PCX, TIFF, EPS, GEM, or other IBM-compatible formats. Mac Paint files are acceptable too, if supplied on the diskette formats just mentioned.
2. All artwork must be the submitter's interpretation of a subject, not a scan or photocopy of copywritten material. If the work belongs to someone else, written permission for the original artist must be provided.
3. Written material may be submitted in print if it is neatly typewritten. When possible, please submit articles on diskettes as mentioned above. The preferred format is ASCII, however other IBM-supported formats, i.e., MS Word, WordPerfect, Ami Pro, etc., will be accepted.



Noriko drawn by Yutaka Shimoda

Classified Ads:

1. Please submit ads ready to print. Ad copy which requires extensive editing to fit a reasonable word count will not be printed. The Editor hasn't got time to re-write ads for free.

About anything submitted on diskettes:

We will gladly return your diskettes, provided you supply a self-addressed diskette carrier with sufficient postage for its return trip.

As long as we all can work by these guidelines, it will make life much easier for our readers and the Editor alike. We thank you for your understanding and cooperation.

—Ed.

THE ANIMATION EVENT OF THE YEAR



"Nausicaa" and "Dune":

The Intertwined Worlds of Frank Herbert and Hayao Miyazaki

by DAVID MOISAN



any readers of this fanzine have read Hayao Miyazaki's "Nausicaa of the Valley of Wind". As Miyazaki relates in Part 1, (Book 3, "On Nausicaa", p. 48), Nausicaa was inspired by a 5th-century Japanese princess who loved insects, and the girl of the same name that rescued Odysseus in Homer's "Odyssey".

Many of you may also know Frank Herbert's "Dune", one of the great masterpieces of science fiction. Ever since I saw the film version of "Nausicaa", I have always wondered if Miyazaki took his inspiration from Herbert's novel.

One wonders: How can a story about a desert planet, a galactic empire and a emerging messiah be like a story about a toxic forest, the remnants of humanity and a girl trying to understand her world and save her kingdom? After reading both books, I've concluded that "Dune" was indeed the catalyst for Miyazaki's work. (Note: I'm referring to the graphic novel version of the story.)

Consider first the ecologies of the two stories. What impressed me most about the stories is the sheer intensity of the portrayal of their respective ecologies. Herbert's Arrakis is a desert planet almost devoid of water; its inhabitants, the Fremen, wear stillsuits that recycle their body's moisture. Water is life; water is wealth. The quest to conserve water has driven the Fremen to become the greatest practicing ecologists in the Imperium.

Compare this with Nausicaa's world: 1000 years after an apocalyptic war (the Seven Days of Fire), Earth is buried under a great toxic forest whose atmospheric exhalations are poisonous. An entire ecosystem has evolved—giant insects roam the forest. The few humans which have survived wear masks against the poisonous atmosphere and guard their soil and water against poisonous spores. In the depths of the forest, a tribe—the Forest People—has learned how to live with the forest and the insects.

Arrakis has its "makers", huge sandworms that move through the desert, devouring all in their path, including

humans. Makers are part of a complex ecological cycle that produces melange, that unique spice that prolongs life and brings prescient visions and makes Arrakis the richest planet in the empire.

Earth's toxic forests are home to the Ohmu, giant (100'+) 12-eyed, sentient, insects that also play an active role in their ecosystem; every 300 years, in the "Dai-kaisho" ("Great Wave of the Sea"), enraged Ohmu and other forest insects thunder through human settlements in great herds. The Ohmu then die from exhaustion, toxic plants sprout from their corpses, and the forest expands its boundaries.

Furthermore, the forest is also changing. Gradually, the trees of the jungle are absorbing the toxins in the soil and disintegrating, leaving a desert with clean air. Both Yupa and Nausicaa have discovered this, and both wonder about the implications.

Let's now turn to the people of "Nausicaa": In Miyazaki's Earth, three groups predominate: The Dorok Principalities, the Torumekian Empire and the Periphery, the small kingdoms (including Nausicaa's own, the Valley of Wind) that were once part of Eftal. As mentioned earlier, the Forest People live in the depths of the toxic jungle. The Torumekians are at war against the Doroks, for reasons unexplained, and the Doroks are waging an especially brutal counterattack; The Periphery tribes, officially affiliated with Torumekia, are caught in the middle.

The Dorok Principalities have a ruling priesthood that is not unlike the Bene Gesserit, adepts who could detect falsehood and control others by the sound of their voice. Most tribal priests are telepathic, and have other similar talents.

But the real power of the Doroks lie in their research on genetic engineering, which plays a large role in Miyazaki's story; Remember the Bene Tlilax from "Dune"—they were mercenary, amoral scientists who didn't concern themselves with the consequences of their work as long as they profit from it; they specialized in the creation of synthetic life (like "twisted" Mentats, kil-

ler Suk Doctors and so on.)

The Dorok scientists are just like that. There's a crucial scene in Part 2 (Book 2, p.41) where Charuka, the warrior-priest charged with finding Nausicaa, is talking to one of them about a newly-developed spore that is more poisonous than anything in the toxic forests, and gets a reply that suggests that the scientists were not thinking of its possible effects.

Indeed, this is borne out when one of the spores escapes from a Dorok air-monitor and grows to an enormous size on the surface—putting the entire Earth at risk!

Taking the place of the Imperium is the Torumekian Empire. Actually, the Torumekian royal family has many of the attributes of House Harkonnen: they are brutal fratricidists who've no compunctions about turning family members against one another for personal gain. It helps that the Vai Emperor, and the Three Princes all resemble the Baron in physique! (Baron Harkonnen was that "floating fat man" who needed suspensors to support his great weight.)

On the other hand, Princess Kushana, fourth daughter of the Emperor, is quite different from her brothers. She is a brilliant tactician who trained her army, the 3rd, into the finest of Torumekia in much the same way that Duncan Idaho and Gurney Halleck trained the Duke's army. Despite having been betrayed by her father and her brothers, by having her army stripped from her, she still maintains a great sense of honor and integrity that Duke Leto might have understood—like him, her army's loyalty to her is legendary.

There are further parallels—like the Fremmen and the Forest People. On Arrakis, the Fremmen dream of making the planet green. Pardot Kynes, the Imperial Planetologist, taught the Fremmen about their planet's ecology, and set into motion a plan that would make Arrakis green within 500 years. The Fremmen are secretive about their plans—they bribe the Spacing Guild to keep weather satellites from the skies. The Fremmen are underestimated and underrecognized by both House Harkonnen and the Emperor, to their peril.

The Forest People have a similar history. During the last Daikaisho, 300 years before the events in the story, they were subjects of the Kingdom of Eftal, destroyed in a brutal civil war that sparked the Daikaisho. They were led into the forest by the "blue-clad one", who showed them how to survive there. One can easily imagine that the Doroks and the Torumekians would have the same

disregard for the Forest People as House Harkonnen and the Emperor had for the Fremmen.

They also seem secretive. When Yupa meets the Forest People for the first time, he asks one of them, Selm, about the change in the forest:

"As the trees fossilize and crumble, the cavities should expand upward from the roots of the forest. What happens when they reach the surface? Please...Tell us! It's been a thousand years since the forest was formed—somewhere on this planet must be lands where it has already happened. (Part 2, Book 2, p.48)

Selm rebuffs him: "It is forbidden to speak of these things."

We now come to the real pivot of both stories: Nausicaa and Paul Muad'Dib. Throughout Herbert's story, Paul Atreides struggled to learn his true purpose, and we see him evolve from a naive son of a duke, dimly aware of life's realities, into the Kwisatz Haderach, the man who can see all realities, past, present and future. Paul glimpses his "terrible purpose"—a jihad, and tries in vain to stop it. Paul, like his father, has tremendous personal magnetism which he uses to unite the Fremmen and overthrow the Emperor.

Nausicaa apparently follows a similar path. Like

Paul, she has an uncanny ability to lead and direct; but, like Kynes, she is also one with her environment, able to communicate with the Ohmu and the other insects. Nausicaa has a talent much like the Voice, the Bene Gesserit means of command.

Gradually, Nausicaa realizes that she has a purpose, though she doesn't yet know what it is. At first, when the Torumekians order her to war as the representative of the Valley, she's afraid, both of the war, and of what she might herself do in anger—she killed a Toru-

mekian soldier with Kushana's search party at the beginning of the story. After her encounter with the baby Ohmu in Part 1, Book 5, she becomes determined to find her purpose.

There's something else: Herbert developed the concept of racial memory; the Fremmen are able, under controlled circumstances, to directly experience the memories of their ancestors, aided by the Water of Life, the exhalations of a drowned Maker. Paul uses the Water of Life to make his final transformation into the Kwisatz Haderach.

As we've seen in "Nausicaa", the Ohmu are sentient and telepathic. When Nausicaa is unconscious under the

continued on page 10

*When Nausicaa is
unconscious under
the forest, an Ohmu
speaks to her:
"Little One, our race
has known of your
coming since years
gone by...Our hearts
speak across time
and space..."*

2 new Urusei Yatsura OVAs	\$58.00	6/21
1 new Maison Ikkoku OVA	\$48.00	6/21
Urusei Yatsura music videos (Laser Disks):		6/25
Love Me More (1003), Chance On Love (1004)		
UY Symphony (1005), TV Titles (1006)		
CDs:		
The Hit Parade 1 & 2, Soundtracks to movies 1-5	(each available separately for 2200¥) (w/ full length drama CD, set for 3500¥)	
UY Box all 5 movies, 10 disks, CAV, (remastered)	\$500.00	7/5
Only You (10012), Remember My Love (10013), Lum The Forever (10014), Final Battle (10015)	4800¥	7/21

Information provided by Ed Hunter.

Where Can I Get Animé?



Dealers are welcome to submit the name, address and telephone number of their store.

Whole Toon Access Post Office Box 369 Issaquah, WA 98027
Nikaku Animart 615 N. 6th, San José, CA 95112 (408) 971-2822

SPECIAL ANNOUNCEMENT:

C. Suzanne Shambaugh announced her wedding to Thomas R. Holtz on Saturday, June 8th. Sue has been a provider of translation scripts for Japanese Animation and has offered them at affordable rates to Japanese Animation fandom. After September 1st, her new address will be 11800 Thrift Road, Clinton, MD 20735. She will be retaining her last name as before.

BECOMING A MEMBER:

The *Japanese Animation News & Review* is published bi-monthly by the Hokubei Animé-kai and is included with membership in our association; membership dues are \$12 per year in U.S.A., A.P.O.s and F.P.O.s; \$14 per year in Canada; \$24 elsewhere (via air-mail). All payments must be made in U.S. funds drawn on account in U.S., or postal money order. Send to:

Hokubei Animé-kai
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Botsford, CT 06404.

Make check payable to Hokubei Animé-kai.



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DIRECTORY OF COMPUTER BULLETIN BOARDS

The BBSs listed here carry Animé-related discussions and/or nationwide echomail conferences. Many also carry a good assortment of GIF graphic files relating to Animé, as well as plot synopses and scripts. Most of the BBSs listed here support callers from 300-2400 baud, some higher. Set your communications software for no parity, 8 bits and 1 stop bit (N,8,1).

BBS Name

Phone No.

Abacab Cafe	(708) 918-9455
Animag's Valley of the Wind	(415) 341-5986
Creative Edge BBS	(203) 743-4044*
Dragon's Lair BBS	(415) 876-0299
2032 BBS	(305) 384-9566
Paradise II BBS	(203) 746-9941
Tomcat BBS	(609) 877-0703

The Story of ROBOTECH

PART IV: Southern Cross

by MARK WEISS

With this installment, we begin to explore the Southern Cross Saga. In our previous issues, we explored the Macross Saga, which introduced us to Earth under seige by an alien force of tremendous power. Rick and Lisa have left the Earth to search for the home planet of the Robotech Masters.

Southern Cross saga Main Characters:

Dana Sterling — First born to Max and Miriya Sterling, she is the first Zentraedi/Human born on Earth. Earns the reputation of being an effective military leader, despite renegade-style approach to duty.

Angelo Dante — A sergeant in the 15th Armored Division. Streetwise and always ready for a challenge.

Sean Phillips — The former First Lieutenant, he gets demoted to Private because of his interest in the ladies at inappropriate times and places.

Rolf Emerson — A General and a highly committed person. He is also Bowie Grant's legal guardian.

Marie Crystal — A Lieutenant of a neighboring squad, she is independent and proud. Sean Phillips' love interest.

Nova Satori — A high-ranking Lieutenant in the Global Military Police who lets nothing get in the way of her job. Her job includes the interrogation of spies and prisoners.

Louie Nichols — The epitome of a cyber-punk nerd, Louie is the brains behind some of the gadgetry which eventually gets used for military purposes — much to his dislike.

Bowie Grant — Younger brother to Claudia Grant. Bowie finds attraction in the alien, Musica, who lives on the Robotech Masters' fortress.

Supreme Commander Leonard — A skilled soldier and tactician with an irrational fear of the aliens, he is willing to sacrifice all just to destroy the invading Robotech Masters.

Robotech Masters — The alien race who sent the Zentraedi in search of the SDF-1. They use Protoculture for their own selfish desire to control the universe.

Zor Prime — An unwitting agent in the Masters' quest for power, he is brainwashed into becoming a spy for them. Upon recollection of his true identity, he tries to destroy those who used him against his will.

Musica — A mistress of the "Cosmic Harp".

Fifteen years after the first Robotech War, Dana Sterling, the first daughter of Max and Miriya Sterling, graduates from the Military Academy of the Southern Cross. It is a new era, and the beginning of a new threat from space: the arrival of the Robotech Masters themselves. The Masters are searching for the remains of the SDF-1 for the "Protoculture Matrix", a device which allows them to create protoculture energy from the Flowers of Life. Another long series of battles ensues between the armies of the Southern Cross and the Masters' forces, the Bioroids.

This segment of *Robotech* chronicles the experiences of the 15th Armored Tactical Division. Early on, Dana Sterling exudes a great deal of enthusiasm for her duties (sometimes too much, which gets her into a bit of trouble with her superiors now and then), an attitude which eventually wins her a promotion.

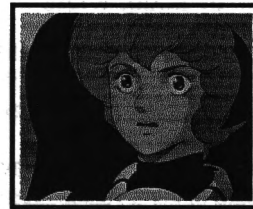
Throughout the course of the war, Dana proves herself, again and again, to be a brave and superior fighter and, eventually, leader of her troop division, the 15th Armored Tactical Division. Later, the Masters decide to send a clone of Zor, who, in his original life, was a scientist who discovered protoculture and the power it held, to the Earth to act as a spy. Zor Prime, as he was called by the Masters, soon developed problems remembering his purpose as a spy, and his good self would come through, causing him to eventually turn against the Masters and side with the people of Earth. Dana is very taken with Zor from the very beginning. She is delighted when she is chosen to de-brief him. But Zor is very distant toward her at first. Later, the 15th Armored Tactical Division, led by Dana, gets their troops on board a ship of the Robotech Masters.

Bowie Grant, a Private in the 15th Armored Tactical Division, soon discovers Musica, Mistress of the Cosmic Harp, one of three sisters who play music throughout the Master's ship to keep the clones functioning in harmony. Bowie, himself a musician, finds himself attracted to Musica. Though frightened at first, Musica soon learns to trust Bowie and begins to take a liking to him. She eventually escapes the Master's ship and re-

turns with Bowie and the rest of the 15th Armored Tactical Division.

Near the end of this part of the story, it is Zor who decides to blow up the Robotech Masters' ship over the sight of the ruins of the SDF-1. Unwittingly however, he causes spores from the Flowers of Life which have mutated and are growing inside the ruins of the SDF-1 to spread all over the planet, making Earth a fertile ground for the Flower of Life and bringing on an even greater threat: the arrival of the Invid, the once-peaceful race of beings who used the Flower of Life as a sort of food of evolution and a path to heightened awareness. The Invid were now bent on recovering this Flower and the resulting Protoculture produced as a bi-product of it. (The Flowers had been stolen from the Invid by the original Zor, under control of the Robotech Masters.)

In our next installment, we'll explore the arrival of the Invid, one of the most fearsome alien races ever to enter into the Robotech Universe. □



Dana Sterling



Angelo Dante



Marie Crystal



Louie Nichols

TECHNOLOGY AND J.A.N.R.

by MARK WEISS

Due to the considerable fascination, among some of our readers, with the appearance of our publication, this special feature is being brought to you.

J.A.N.R. is fortunate to have access to state-of-the-art computerized publishing and video production equipment. Being the owner of a media consulting firm, my work requires some pretty hi-tech equipment for manipulating visual/audio media. I use everything from video tape recorders to advanced MIDI (Musical Instrument Digital Interface) to computers and Frame Buffers during the course of a typical day.

Recently, we've purchased another computer system, based on Intel's 80486 microprocessor. Currently the fastest processor available, it can perform 27 million instructions per second, about 150 times as fast as the IBM-Personal Computer. This system has made it practical to switch to a multi-tasking operating system, known as Microsoft Windows 3.0, which makes it possible to have dozens of programs running all at the same time. Think of it as having a couple dozen computers attached to a single terminal, each one displaying its information in a "window" on the terminal's screen. It's more complex

than the bridge of the SDF-1! On a typical day the following things might be happening concurrently: downloading E-mail from a local bulletin board, converting a batch of TARGA color image files to some other format, playing back a MIDI (music) sequence, optical character recognition (converting "pictures" of text into actual text that can be edited in a wordprocessor), autotracing a long list of



A publishing workstation. Left to right: PostScript laser printer, 80486 coputer & keyboard, Super VGA color monitor, digitizing tablet & flatbed scanner.

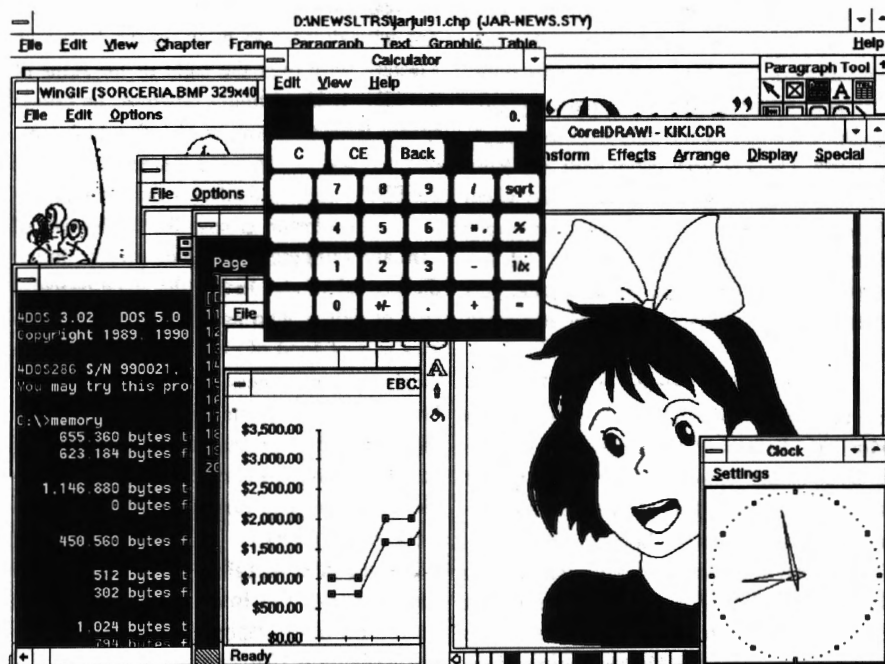
scanned line art files, printing pages of a booklet, while I create a logo in an illustration application. The environment makes for efficient interaction between programs. For instance, I can directly paste

a graphic I created in *Corel Draw!* into a word processor. If I happen to notice something interesting scrolling by in the E-mail window, I can select it and copy it right off the screen into a word processor. There's no need to save work, quit and exit an application to run another application. Everything's there and available all at once. Getting into the technology of pagesetting, we use two different systems. The older system inherited our monochrome Full Page Display and to our new system we've installed a Diamond SpeedSTAR Plus VGA color display. We're now using Adobe Type Manager, which produces a 100% accurate representation of the type sizes and styles to be printed, on screen, making the system very WYSIWYG (What You See Is What You Get [printed]). It also provides an easy way to install many new typeface outlines in the system (no doubt you've



TARGA video graphics workstation. The left monitor displays TARGA/video images, the right one displays additional menus & operating functions.

A typical screen, showing multiple applications in use. A page layout in back, a drawing at the lower right, GIF viewer at left, a DOS session in the lower left, a spreadsheet chart, a communications program, along with a calculator & clock.



noticed a few new faces on some of these articles).

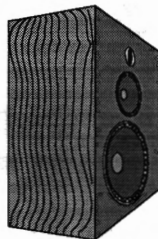
To categorize the various phases of producing this 'zine, there are five major processes in general: text entry, capturing of video images, scanning of fan-supplied art, optical character recognition of readers' letters and original art production.

Text

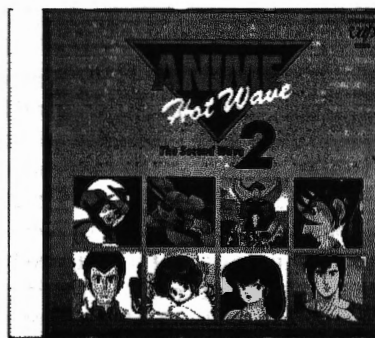
Our written copy comes from a variety of sources. Bill, our publisher, does his writing in a text editor at home and provides me with a diskette where his written material is magnetically stored. I use two methods to input text: a word processor (*Ami Professional*) and directly into Ventura Publisher Professional Extension. The latter is used to actually set the type you

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Animé Music BLASTS



with MARK WEISS



What happens when you take some of the best action music ever produced for Japanese Animation and put it in a set of CD albums? You end up with *Anime Hotwave* and *Anime Hotwave 2*.

In broad terms, the music is appropriate for dance parties, because of the prevalent rock and disco beats throughout many of the tracks. In mild contrast however, there are a few slow songs with that mid '60's feeling à la The Temptations or Peggy Lee. All of them are guaranteed to crank out a good time for the contemporary-minded listener. Longer than average in length, both CDs run about 60 minutes.

15 animé series and OVA's are represented on each CD, ranging from popular shows such as *Patlabor*, *Dirty Pair*, *Cat's Eye* and *Orange Road*, to such uncommon shows as *Magical Emi*, *Pelsha*, *Oishinbo* and *Ganbare Kikkazu*.

Naturally since the music on these albums comes from from a wide variety of studios, there are sonic differences from track to track, however the quality of all tracks is nothing short of excellent.

Moving to the song content, I have come up with a list of what I feel are the best songs on each CD. *Anime Hotwave* (vol 1.) had a sure winner with *Just Stay the Way You Are* from *Patlabor*. It's catchy, it's got power, punch and a quantity of toughness (awesome introductory measures). Then there's the intro to *Godmars the King of Space* from, you guessed it, *Godmars*. With an opener that's sure to impress, full of rumbling bass and rapidly rising synth chord progressions, it really connotes the feeling of "god-like" presence.

Taking a walk on the mellow side, the beautiful *Tripper From the Unknown Lands* from *Pelsha*, is sure to soften the heart because it's almost melancholy, but it is also kaleidoscopic and soon develops into an energetic and varied style. The next track, *Unexplainable Happiness* from *Magical Emi*, is bright and cheery, with a nice rhythm. But I have to admit that the next song, *Rock It With a Ribbon of Gold* from *Pastel Yumi*, really caught my fancy. It made me realize just what these Japanese songwriters do with popular western musical

concepts: they combine them in innovative and odd ways, to create a unique listening experience. This song has a fairly ordinary feeling like the popular vocal stuff we heard in the 1960's, easy-going, but with a good solid beat. There's even a measure or two I detected from *Do You Know the Way To*

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Anime Hotwave vol. 1

1. Just Stay the Way You Are
—Patlabor
2. R-R-R-Russian Roulette
—Dirty Pair
3. Don't Look Back
—Borgman
4. Pure Stone
—Zillion
5. Merosu (Lonely Way)
—SPT Layzner
6. Mystery, Call Me
—Bismark (Saber Rider and the Star Sheriffs)
7. Godmars the King of Space
—Godmars
8. I Like to Do It Delicately
—Creami Mami
9. Tripper From the Unknown Lands
—Pelsha
10. Unexplainable Happiness
—Magical Emi
11. Rock It With a Ribbon of Gold
—Pastel Yumi
12. Dreamy Dreamer
—Bum! Big Brother
13. Dang Dang Worry Worry
—Oishinbo
14. Night of Summer Side
—Orange Road
15. Cat's Eye
—Cat's Eye

Anime Hotwave vol. 2

1. Condition Green
—Patlabor
2. Derringer
—Cat's Eye
3. Love Survivor
—Ninja Warrior Tobi Kage (Flying Shadow)
4. Push
—Zillion
5. Forever
—Borgman
6. Selfish for Just Five Minutes
—SPT Layzner
7. The Temptation of Time (Seductive Time)
—God Mazinger
8. Monument to Love
—Godmars
9. Sexy Adventure
—Lupin III Part III
10. You
—Oishinbo
11. You're a Falling Star
—Ganbare Kikkazu
12. Freesia Boy
—Pastel Yumi
13. Cinema
—Maison Ikkoku
14. The Actress In the Mirror
—Orange Road
15. Sara
—City Hunter 2

Song title translations and series name translations are courtesy of Neil Nadelman.

STREAMLINE PICTURES ANNOUNCES SUMMER VIDEO COMICS' RELEASES: "COMIC BOOK CONFIDENTIAL", "CLUTCH CARGO", "COLONEL BLEEP", "SPACE ANGEL", "BURNING NIGHT"

MAY 1, 1991 LOS ANGELES, CA — Streamline Pictures will release five new home video titles during the summer of 1991, making substantial additions to its already successful "Video Comics" line-up.

On July 4th Streamline will release, in association with The Voyager Company, **COMIC BOOK CONFIDENTIAL**, Ron Mann's entertaining 1989 documentary on the history of comic books from their beginnings in the 1930s to the present. This feature length film contains interviews with 22 of America's most famous comic book creators, intercut with informative historical footage and clever animation. **COMIC BOOK CONFIDENTIAL** is ninety minutes of pop culture icons, super heroes and fantastic visions.

A trio of vintage cartoons from television's golden age will return to the "living room" screen via video from Streamline. **CLUTCH CARGO**, **SPACE ANGEL**, and **COLONEL BLEEP**, three unforgettable fantasy-adventure series from the late 1950s and

early 1960s, will be released July 15th.

CLUTCH CARGO, designed by Clark Haas, was originally billed as "Television's first animated comic strip". The high-flying adventures of ace pilot Clutch, his kid sidekick Spinner and his dog Paddlefoot are available on video for the first time, having been recently rediscovered by a new, hip audience from cable broadcasts on The Comedy Channel. **SPACE ANGEL**, designed by Alex Toth, concerns the cliff-hanging efforts of Scott McCloud of the Interplanetary Patrol Force and his battle to protect the galaxy from cosmic evildoers. **CLUTCH CARGO** and **SPACE ANGEL** were both produced using the innovative "Syncro-Vox" system, which superimposed live-action moving lips over the mouths of the animated characters.

COLONEL BLEEP, created by Robert D. Buchanan, follows the often comical adventures of space ranger Bleep and his able assistants, a caveman named Scratch and a puppet named Squeek. Bold graphic design and styl-

ized animation highlight this pioneering series.

After successfully releasing five volumes of the animated science fiction series **ZILLION**, Streamline brings back the original cast with an all new "**ZILLION SPECIAL**" scheduled to be released on August 1st. **BURNING NIGHT** features the series cast, J.J., Champ, and Apple, in a special extended format all-action adventure sure to please and surprise followers of state-of-the-art Japanese animation.

Streamline Pictures has previously released the hit animated feature "**AKIRA**", as well as the "**AKIRA PRODUCTION REPORT**" a behind the scenes documentary on the making of that landmark film. Streamline is also distributing "**MIKE & SPIKE'S FESTIVAL OF ANIMATION**", a compilation of international animated short films, and five volumes of the science fiction adventure "**ZILLION**" on its Video Comics label. □

Nausicaa & Dune, continued from page 5

forest, an Ohmu speaks to her: "Little One, our race has known of your coming since years gone by. Our hearts speak across time and space..." (Part 1, Book 3, p. 22) So, the Ohmu are telepathic and possibly prescient! Midway through the story, the Dorok priest of the Mani tribe has a vision of the "Blue-Clad One"—Nausicaa! When the Forest People mention the "Blue-Clad One", Yupa wonders:

"Is the Blue-Clad One just the hope passed down by the aboriginal Dorok religions based on an historical person? Or are they real people, created by the very lifeforce of our species, reaching across space and time in our moment of need...?" (Part 2, Book 2, p.50, emphasis added)

It would seem that Miyazaki is headed for a conjunction of events that is every bit as portentous as the final chapters in "Dune". Whatever happens, like the Dai-kaisho, there'll be a wave like the one that made Paul Muad'Dib Atriedies into the Emperor of the galaxy.

Of course, there's much in "Dune" that is unlike "Nausicaa"—CHOAM, the Great Houses, and the Spacing Guild are among many things that don't appear in the story. Paul Atriedies was brought up in a militaristic feudal society; Nausicaa, in a peaceful agrarian society (the Valley of Wind). Both are products of their respective societies. It's unlikely that Paul and Nausicaa even have the same philosophy; Nausicaa probably wouldn't want to be Emperor any more than Paul would want to study the trees and the forest.

However, Miyazaki, like Herbert, understands the most important principle behind ecology: the study of consequences. And he is, in his own way, exploring the messianic impulse as Herbert did. Ecological messianism is the "real" parallel between "Nausicaa" and "Dune". It's a great example of literary cross-pollination—what a shame that Herbert and Miyazaki will never meet! (Frank Herbert died of cancer in 1987.) □

LUM'S CRISPED CHERRY CAKE

** This recipe was created by Lloyd 'TIMELUP'N Rich in honor of LUM princess of the planet URU known to Earthlings through a series called Urusei Yatsura because of which many Earthlings think Urusei is planet she is from. Sei however means star or planet thus Urusei means planet URU. Yatsura means rogues or obnoxious beings. thus the series can be called Planet Uru Rogues, or Those Obnoxious Beings/Aliens (to us) From Planet Uru. More of this in the recipe. INGREDIENTS are CAPITALIZED.

In a mixing bowl put 1/2 LB. BUTTER in memory of the baseball game Ataru Moroboshi watched and was surprised a bit latter when he did not hear someone yell butters up before he was hit by the ball from a home run. To this batter I mean butter to start the batter or whatever after the butter is soft... Ataru could have used on his forehead. Anyway add 1/2 CUP/125 ML SUGAR in memory of Shinobu, Ataru's girl friend who got mad, and walked out on him because he had the nerve to look at another girl when he was with her. Mix up rather good until well creamed which is the way Ataru felt after she had left him after... she... well... #*@.

Separately combine 1 CUP/250 ML FLOUR in memory of Lum the princess of the planet URU who came to race a representative picked by computer. Ataru had but to touch the horns on Lum's head to save the Earth. Yet he did not ask her what she meant when she said "I may not be so easy to catch", and discovered it was like chasing flour in the wind because she could fly, and hover in the air. For the health conscious RYE FLOUR CAN BE SUBSTITUTED for Rei Lums ex-boyfriend from planet URU who came to Earth to try to get her back when he isn't being a bit of a bully for food. Now add 1 TSP. BAKING POWDER as Lum can bake Ataru feels anything with energy when she gets mad and Zzapps him because of his roving eye when he sees a girl. Next add 1 CUP/233 ML OATMEAL for the wild Oats that Ataru is always sowing. Add 1/2 TSP. SALT to honor Rumiko Takahashi who wrote for humans the experiences of LUM and salted them liberally with her humor and puns. Now add 1 TSP. CINNAMON to make it a bit spicy. Mix it all up.

Add the dry ingredients to the wet ingredients mixing up well confusing the issue which is sometimes done by Megane and his friends going to Tomobiki High School (Ataru attends and now Lum to be near him) since they started their Lum Fan Club.... I LOVE LUM.. in honor of their Goddess.

Now to this mixed up mixture add 1 EGG which Ataru always seems to have at tendency to lay though not physically despite his turning into a chicken when Lum catches yelling "DARLLLIINNG"]

Add 3/4 CUP/175 ML H2O which's a transparent rather tasteless liquid found on planet Earth and making up its oceans. If used from the oceans in this recipe we WARN you that salt will not be needed. Finally mix together very well everything in the mixture as Ataru's parents often are and ask what they did to deserve him. Leave mixture a bit hoping it will be O.K..

Now put OIL in bottom of an 8 inch TEN PAN.... ahhhh Ten is Lum's little 1st cousin who when he gets mad breaths fire.. which is the reason the bottom of the pan must be oiled (peanut oil is suggested because of the nuttiness of it) to keep it from burning when it is being baked. A tin pan should be used not ten which is also the number of days that he Ataru had to catch Lum to save the Earth from invasion by URU. I apologize to Ten for the bad pun.... ah no.. don't Flame now its not done....

Pour 553g 1 CAN CANNED CHERRYS in memory of Cherry the Deranged Wandering Monk (the way his name translates in Japanese) who feels that monestic life looks so good from the outside, but is the pits inside like a Cherry and who Lum would sometimes like to see canned into pan. Take the mixed together ingredients no matter how mixed up which seems like life and pour it over Cherry.... I mean the cherries though I wouldn't be surprised if Lum did want to pour something over Cherry. Smooth the surface. Have Lum Crisp it with her Electric Energy, or Ten flame bake it.

If this can not be done at an even temperature successfully baking it by this means —put it in a 350 DEGREE OVEN for 42 MINUTES for the answer to Life, The Universe, and Everything. REMOVE and SPRINKLE with RED HOT CINNAMON CANDIES for the red hot love Lum feels for Ataru and RETURN to OVEN for 8 MORE MINUTES or until melted (your comment). Enjoy. LLUUMMMM

ACCORDING TO THE HITCHHIKERS GUIDE TO THE UNIVERSE —LUM IS THE PRINCESS OF THE PLANET URU KNOWN BY INTERGALACTIC TRANSPORTERS AS "THE BIG TIGER" BECAUSE OF THE OBSESSION OF THE PLANETS INHABITANTS OF DECORATING EVERYTHING WITH TIGER STRIPES, AND ALSO THE SIZE OF THE PLANETS LORD RULER. THE PLANET URU IS BEST KNOWN FOR ITS LOCAL DEMONS/GODS CEREMONIAL BALL HAM CONSISTING OF FILLING THE BASKETS ON TWO RAISED PLATFORMS STEADIED BY A REPRESENTATIVE OF EACH TEAM UNTIL ONE BASKET IS FULL. PRIZES ARE GIVEN TO THE WINNING TEAM, AND THE MEMBER OF THE TEAMS WHO'S THE GREATEST FOOL THEN FOLLOWS A FANTASTIC FESTIVAL —A MUST FOR THE GALACTIC HITCHHIKER. NOTE: THIS ENTRY IS CURRENTLY BEING UPDATED SO DON'T BURY IT.

You know Lum-hugging and holding each other while you are floating in the air is simply fantastic, but do we have to do it in a lightning storm?

—TimeLupN Rich

Hey LUM We have to get asbestos blankets for Ten. He had a nightmare and flamed on in his sleep.

—TimeLupN Rich

Life With...

Lum remind me not to invite Rei to a Smorgasboard next time. He made a bull out of himself, and it'll be awhile before they reopen.

—TimeLupN Rich



AKIRA - The Movie

Synopsis provided by ROB HULL

Synopsis originally by Matthew Zell for the 1989 Capricorn Anime Guide Scanner Cinema version adapted from rec.arts.anime posting

On July 16, 1988 (actually the release date for the movie), a new type of bomb is dropped on Tokyo. During the next 35 years, Neo-Tokyo is constructed around the crater that was once Tokyo.

Kaneda and his friends, a bunch of juvenile delinquents, rumble with a rival group of bikers. Meanwhile, a man holding what looks like a 100 year old child attempts, unsuccessfully, to elude the police. When the man is shot and killed, the child (named Takashi) screams and shatters the buildings around him. The child escapes in the confusion while Kei and Ryu, the dead man's friends, watch in amazement.

The Colonel sets out with Masaru, another of these strange children, to find Takashi. While rioting crowds are subdued by the police with tear gas, Kaneda's rumble continues. Tetsuo takes the lead and, after disposing of his opponents, nearly runs down Takashi. Tetsuo's bike suddenly explodes. First Kaneda, then the Colonel arrive. Takashi and Tetsuo are taken while the rest of the bikers are arrested.

While Kaneda and his friends are being processed, he notices Kei's picture in a book of wanted criminals ('Wow! She's Cuuute!'): After his interview, Kaneda spots Kei, who has yet to be processed, in the hallway. He manages to convince the officer to let him take her with him.

Kaneda is beginning to introduce himself when Kei spots Ryu, who has also been arrested. She eludes Kaneda so she can help her friend escape. While analysing him, the army doctors discover that Tetsuo's mind is psychically active. The Colonel orders Tetsuo to be held and taught to develop his power.

After being disciplined by the gym teacher ('Thank You, Sir!'), Kaneda and his friends are joined by their girlfriends. Kaori asks where Tetsuo is, but Kaneda can only tell her that the army took him.

Later that night, Tetsuo escapes and meets Kaori. The next day, they steal Kaneda's bike and go for a ride. They are spotted by a rival gang and pursued. Tetsuo and Kaori are caught but fortunately, Kaneda and his friends show up before anything happens.

They capture one of the bikers, and Tetsuo beats the crap out of him. Kaneda tries to stop his friend before he kills the guy. Tetsuo whirls on him and demands to know why Kaneda didn't help him escape from the hospital. Suddenly, Tetsuo suffers from a strange fit. The army shows up and carries him off again.

Later Kaneda sees Ryu and Kei after they have performed an act of terrorism. He follows and helps Kei elude her army pursuers. While Tetsuo suffers nightmares in the hospital, yet another one of these strange children meets the Colonel. The girl, Kyoko, says she had a dream in which she foresaw that Akira will awaken very soon. This prompts the general to pay a visit to Akira who is frozen at 5 degrees kelvin.

Kei takes Kaneda back to her hideout. Kaneda is still going through his 'come-on' lines. Ryu arrives and locks Kaneda up, believing him to be an army spy. They go into one of the

other rooms where Ryu receives forged ID cards which will allow them to pass the hospital security. They are planning to break into the hospital and kidnap another of the children. Meanwhile, Kaneda is caught while trying to escape and Myu accuses him of spying on their meeting (Last line: 'Whatever happened to innocent until proven guilty, eh? Eh?... I guess not...').

Ryu meets with his boss, who is a member of the ruling council.

While they discuss the planned attack, they observe a group of young people involved in a religious ceremony worshipping Akira.

Later, at the council meeting, the Colonel meets with the other members. They are a bunch of petty politicians. They tell the Colonel that he is spending too much money. They have funded the Akira Project for four years and there have been no results. The Colonel tells them that he is already at his minimum expenditure and warns them of the dire consequences if they cut any further. The council ignores him, and he storms out.

While Kaneda, Kei, and her group infiltrate the hospital, Tetsuo's head begins throbbing again. He is assaulted by a series of illusions created by the Children for the purpose of heightening his emotional distress and thereby bringing forth his psychic powers. Tetsuo cuts his foot and the gruesomeness of the scene breaks the children's concentration. Tetsuo, now really pissed, wants to find the Children. Suddenly, he knows how to find them.

While Tetsuo makes his way to Room A, Kei and her friends are attacked in the sewers. With help, she and Kaneda steal one of the floating platforms. They set off to find the children.

Tetsuo battles his way to Room A. Meanwhile, Kyoko tells Kaneda, through Kei, the location of Room A. Takashi and Nasaru engage Tetsuo in an indecisive psychic combat when the Colonel appears.

Tetsuo's head begins pounding again, and the doctor tells him that if he would just cooperate, they could fix it. Tetsuo doesn't believe him. Kyoko tells Tetsuo that the most powerful of them, Akira, had the same problem, but he found peace at last. Tetsuo demands to know where Akira is, and begins tearing the place apart to find him.

Kaneda arrives and tells Tetsuo that he's come to rescue him ('Come on, you idiot! Let's go already!'). Tetsuo, resentful of Kaneda's usual bad treatment, laughs at him. He tells Kaneda that the only help that he needs is to have his head fixed ('How ya' gonna help me with that, Kaneda?').

He then confronts Kyoko and pulls Akira's location, under the Olympic Stadium, from her mind. He then teleports himself out of the hospital. The Colonel sets out to deal with the menace when he is confronted by a government agent. He informs the Colonel that the council had decided to strip him of command and have him arrested. The Colonel resists and realizes he will have to subdue the government so that he can

deal with the crisis.

Tetsuo finds his way back to the usual hangout and tells the bartender he wants every drug in the place. He then kills the bartender since he has no money to pay for the drugs. Kaneda's friends arrive at the bar. They find the place a mess and Tetsuo still in agony. The drugs have had almost no effect on him. One of Kaneda's friends makes the mistake of offending Tetsuo, and is killed for it.

In their cell, Kei tries to explain to Kaneda what little she knows of Akira and his awesome power. Kyoko unlocks the cell door and the pair escape.

Kaneda bumps into his one remaining friend, who tells him what Tetsuo has done. Kaneda takes his dead friend's bike and smashes it, vowing revenge. Takashi shows up and kidnaps Kei. Kyoko warns Kaneda that the consequences will be dire if Tetsuo isn't stopped.

Meanwhile, Ryu's boss is trying to make his escape before the army can find him. Ryu shows up and the panic-crazed councilman guns him down. Tetsuo makes his way to the stadium, demolishing everything in his path. The doctor, who monitors Tetsuo's psychic output, realizes that Tetsuo has become as powerful as Akira himself.

Tetsuo arrives at Akira's cryogenic chamber. He is confronted by Kei, who is being controlled by the three Children. She tells him that the power they have must never be used, or a catastrophe will result. Tetsuo isn't buying it, so they fight. Tetsuo prevails, only to discover that all that remains of Akira are some containers filled with a print of his nervous system.

After much fighting with Kaneda and a killer satellite, Tetsuo sets himself up with the containers in the Olympic Stadium. Kaori enters looking for Tetsuo. She finds him writhing in pain. As Tetsuo begins to lose control of his new arm, the Colonel arrives. He tells Tetsuo that his only hope for freedom from the intense pain is to return to the hospital. Tetsuo refuses and attacks first the Colonel, then Kaneda when he arrives.

The three Children appear and kneel before the remains of Akira, beseeching his help. Meanwhile, Tetsuo loses control of his power completely. The bottles containing Akira burst open and Akira regenerates himself. His full power bursts forth, recreating the phenomenon that demolished Tokyo 38 years ago, giving Tetsuo the only peace he can ever know.

Kyoko teleports the Colonel to safety, but Kaneda is caught in the explosion. The Children sacrifice themselves to save him. Inside the explosion, Kaneda experiences several flashes of Tetsuo's life: riding down the highway in Kaneda's wake, the strange experiment that gave four ordinary children psychic abilities, and the first time he met Kaneda.

Kaneda finds himself on a mound of rubble and rides off with his friends. Masaru realizes that this is not an end, but a beginning. In a place that is no place, a voice is heard:

'I am Tetsuo'

Pinesalad Productions Inc.

By RICHARD ANDREOLI

Pinesalad Productions Inc. is a fan production cartoon dubbing group based out of Orange County, California. They take already animated cartoons and rewrite the storylines using the same footage. The stories are in no way related to the actual shows, except that some names are kept the same as the original Japanese storylines.

The group began back in 1984 while Pam Buck (A.K.A. B-D Banzai) was sitting in the living room of one of the members of PPI. They decided to rewrite a Masengil Douche commercial for the heck of it. Using only headphones as microphones, they completed the commercial. From this came the other features that most animation fans are familiar with.

It was a while later when Pam and her sister were watching a *Robotech* episode, that the great inspiration occurred. They thought about a change in storyline where everyone on the SDF-1 was on drugs. What if Roy was a drug dealer, Rick was gay and chasing after Max, and a couple of love affairs amidst the crew were thrown in for the hell of it?

Using an old VCR with an audio dubbing button, one mi-

continued on page 14

Summer Side

A Club For Fans of Japanese Animation & Manga

FROM SIDE TO S.I.D.E.
FSTS

Keep up with the latest information on Japanese animation by joining one of the fastest rising national clubs in the country!

Membership includes subscription to our monthly newsletter "From Side to S.I.D.E.". Each 30-40 page issue includes:

- Synopses of programs run at the local meeting. These include episodes of some of the newest shows on TV today (Ranma 1/2 Nettohen, Yawara), proven classics (Maison Ikkoku, Orange Road, Dirty Pair), and OAV's and features both new and old.
- The latest news on ongoing anime related projects in both the U.S. and Japan.
- Get Animated, a column for fans to sound off on any anime they've seen, new or old.
- ...say what?, a section on listening and reading tips for those interested in the Japanese language.
- Homemade and translated manga, currently featuring Star Menagerie by Larry Mann and Twinkle Twinkle Idol Stars by Hikaru Toyama.
- Listings and ads for anime related businesses, clubs, conventions, and comics outlets.

Sample issues are available for \$3.50, postage included

Club members also get membership cards with the club logo and can get information on club video tape trading and dubbing. Local meetings are held every third Sunday of the month at the El Toro Public Library, 24762 Raymond Way, starting at 12 noon.

<input type="checkbox"/>	Yes, I'd like to join Summer Side \$18 for the USA, \$20 (US) for Canada
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crophone, and a group of talented voice actors that Streamline Pictures could only dream about, they set out to complete the storyline. The episode *How Drugs Won The War* was completed, and at a Creation Convention for *Robotech* in 1987, it premiered. Books Nippan let them use their VCR and television (they had no idea what they would be showing) and what came of it was some embarrassment for Books Nippan, and the beginning of a fan following for a group of animation fans who never thought things would get this out of hand.

HDWTW was shown at many C/FO meetings and a larger audience was soon formed. Fans began asking for another episode (remember that *Robotech* was still in it's hey day and people were still waiting for *The Sentinels* to be released.) and soon a sequel was thought up. There was a jump this time since the first episode dubbed was #18, they this time did #33 and produced the episode *So Glad You Could Pop By For A Sip Of Sherry, Slut*. This developed the story of Roy Fokker's murder even further, putting both Claudia and Rick on the suspect list for the murder. It was because the shows were completely against the original plot that they succeeded so well. No one had done such a production before and as a result of this success, people asked for a third. But before the third episode was begun, the group took a slight detour to the 3WA.

Pinesalad was requested to do something different by the Orange County C/FO, and the suggestion was *The Dirty Pair*. At the time, Pam who has written and produced all of the episodes, didn't know a thing about the Dirty Pair except that there were two women in bikinis named Kei and Yuri. So rewriting the storyline with a bad Italian sub plot, and throwing in Kei and Yuri for good measure, *Dirty Pair Does Dishes* was produced. The story involves two "trouble consultants" Kei and Yuri, who work for a mafia boss, solving cases for clients. In *Does Dishes* the two must stop counterfeiters of monopoly money along with the help of Kei's exhusband, Ryan. This episode is thought to be the best of the Pinesalads, being shown from California to London, England. From what

they have heard, it has even made it to Japan.

The *Revenge Of B.D.* was the next in the Dirty Pair cartoons and it was based on the *Megazone 23* storyline. David Kenner, an escapee of the Banzai Institute of Mental Health, takes over a tiddlewink factory (which has this really big gun in it) and demands enormous amounts of money, *Robotech II* rights, and something called the Bahamudo 6. He'll destroy the earth if he doesn't get what he wants. This episode was a hit also and it seemed *Dirty Pair* was what the group would be known for. The only problem was that the *Robotech* storyline had been left unfinished. So came the third and final *Robotechs*: *You Lying Hussie, I Thought You Were A Man*. This brought a conclusion to the *Robotech* storyline, where it was discovered that Claudia killed Roy and eventually kills Rick along with promising that Lisa will be the next to go.

While the *Robotechs* had reached an end, the Dirty Pairs still had requests for more. The only problem, the voice actor for Luigi —Kei and Yuri's boss—was missing and he was Pam's favorite character in the storyline. At this time the Japanese conveniently came out with the QAV collection where there is a character design change. The girls became more buxom and Luigi's hair changed color. Now if this whole Italian sub-plot was real, then Luigi would have a big family and a brother running things... say in another part of the country.

So *Fist Full Of Pasta* was produced with Vinnie, Luigi's little brother, as the boss. He send the girls on a mission to retrieve the Italiano family's famous spaghetti sauce recipe which was stolen from the 3WA vaults. This episode was then followed by *Viva La Dirty Pair*, where the girls bust a gambling casino run by Colonel Sanders. With the continuing success now comes the as yet untitled *005 Conspiracy* dubb. This storyline follows Kei and Yuri as they lose their jobs when they are framed for the destruction of the flight 005, and how they try to prove their innocence. The final show is still in production and as yet doesn't have an official title. □

read. As mentioned earlier, I can grab text from virtually any source, even off the modem.

Video Images

Now we come to an interesting part of the process, one which gives J.A.N.R. its unique look: Video image capture. We use a 32-bit frame buffer/graphics engine (made by TrueVision and called a TARGA32 [TrueVision Advanced Raster Graphics Adapter]) for many things, like titling, animation, slide production and general art production. On the receiving end of things, it also interfaces with TV cameras and video tape machines in the studio. One of the neat things it can do is "flash digitize" and image in 1/30 of a second. The real-world photo can now be manipulated (yes, that's how we can make a vase float in mid-air, or give a person three eyes) and then sent back to the video tape machines. For this publication we save the images to a computer file (it gets stored magnetically, as binary information). From there, we strip the color information, adjust contrast, gamma and brightness and finally apply "edge enhancement" to sharpen the picture and bring out detail, using a proprietary software program. From there, we apply a unique halftoning method which "tricks" the laser printer into producing smoother grays than it's normally capable of. The image then gets converted to a format suitable for desktop publishing. Sounds complicated, doesn't it? In it's implementation, yes, but the whole process has been "programmed" to execute each step unattended, repeating the process on scores of images in just a few seconds. Once the picture files are in grayscale format, I pull them into "frames" which I draw on the page wherever a photo is going. That's all there is to it.

Scanning

Ever wonder how artwork that you submit gets into the newsletter? I simply place it on a flatbed scanner, point to an icon on the screen and within seconds the artwork is stored in digital form in the computer. I pull it into the newsletter in the same manner as the photos.

OCR

OCR (Optical Character Recognition) is a fascinating tool. Because the letters our

continued on page 17

FALL
PREVIEW

AnimeCon '91

Do you know what's happening on Labor Day Weekend of this year? If you guessed "one of the biggest, most exciting events in animé fandom", you're right. AnimeCon '91 is sure to please all who attend, offering first-class treatment for the attendees—right down to the hotel accommodations.

What's great about this con is the combination of a good hotel, well equipped and friendly toward fan conventions, as well as internationally-known prominent figures in the animé industry.

According to *AnimeCon Progress Report 2*, there will be an animé gameshow, a costume competition and numerous opportunities to meet the many honored guests, in addition to the lectures, panel discussions, workshops and daily live programming.

The con's guests will be accommodated at the Red Lion Hotel, featuring three channels of 24-hour anim programming plus convention activities on the hotel's in-house TV system. For a modest fee, hotel staff will connect your VCR to the hotel TV cable so you can tape all the anim you can handle.)

There will be video theaters with full stereo sound and even 16mm and 35mm films (some of which have never shown in the U.S.).

There will of course be the obligatory Art Show and dealer's Room, but the most exciting facet of this event will be the appearance of some of Japan's top talent in the animé field. The guests of honor expected to be in attendance are Toshio Okada, one of the founders of Gainax which has since become one of Japan's premiere animé production companies. Some projects he is associated with are *Wings of Oneamise*, the *Gunbuster* TV series and the recent hit TV series, *Nadia of the Mysterious Seas*.

Also in attendance as a guest of honor, will be Katsuhiro Otomo, best known as the creator of *Akira*. His other

film credits include contributions to *Robot Carnival* and *Manie, Manie*, the fantasy/horror OAV *Take the X Train* and the character designs for the upcoming animé movie, *Roujin Z*.

Also appearing will be Yoshiyuki Sadamoto, who is credited with designing the characters in *Wings of Oneamise*. He is also character designer for the TV series *Nadia of the Mysterious Seas*.

The fourth guest from Japan will be Kenichi Sonoda, currently chief animé character designer for Studio Youmex. He is probably most well-recognized for his character design work for the *Gall Force* and *Bubble Gum Crisis* OAV series and the *Wanna Be's* and *Riding Bean* OAV's.

Other Guests of Honor will include: Johji Manabe, a prominent manga artist whose popularity soared when he released the *Outlanders* Series.

Leiji Matsumoto is the creator of *Space Cruiser Yamato* (English title: *Starblazers*), the *Galaxy Express 999* series as well as the *Dangard Ace* and *Queen Millennia* series. Captain Harlock is probably his most renowned character.

Haruhiko Mikimoto is the character designer for the films *Super-Dimensional Fortress Macross* (otherwise known here as the *Macross* saga of *Robotech*), *Orguss*, the *Salamander*, *Gunbuster* and *High-Speed Jecy* OAV series as well as the original character design for Eve of the *Megazone 23* OAVs.

Undoubtedly, many of you will want to attend this extravaganza this fall. Here is what you'll be in for in terms of costs and logistics: full attending memberships for AnimeCon '91 are currently \$40 and will be available by mail until August 15, 1991. After that time, they will be \$45 at the door. If you cannot attend, but would still like to be a part of what's going on, you can get a Supporting Membership for \$10. This

will entitle you to receive copies of all convention publications. If you should decide that you are unable to attend and you have a Supporting Membership, you may convert it into a full Attending Membership by paying the difference between the two.

Registration will be completely computerized this year and when you fill out their registration forms completely, providing all information they ask for, the folks at AnimeCon will be able to print out an itinerary for you, highlighting the program listings in your particular areas of interest, to be given to you with your membership packet.

The Red Lion Hotel will be giving a special discount rate to all AnimeCon members too, and American Airlines will be providing domestic air travel at a 5% discount to members.

To arrange for detailed information on the con, we suggest you write them at the following address:

AnimeCon
3145 Geary Boulevard, Suite 524
San Francisco, CA 94118

Dealers can purchase up to four tables in the Dealer's Room, a well-lit, 5,000 square foot space, located at the heart of the convention programming area.

If you're an artist who would like to display or sell your work at the show, a free information packet with all the details is available by sending two first-class stamps and your name and address to the AnimeCon '91 Art Show.

This will be a big event, with somewhere on the order of 2,000 fans expected to attend. With all of the special efforts that have been put into the planning of this convention, it is nearly assured that all who attend will have the grandest time of their lives and a memorable experience which they can fondly reflect upon for years to come. □

Music, continued from page 9

San José? in there, a popular '60's song.

The next song I had to mention, because *Dreamy Dreamer* from *Burn! Big Brother*, is an obvious "rip-off" of Cindi Lauper's *Girls Just Want To Have Fun*. The intro is, note-for-note identical!

Since we're in the disco mood now, let's talk about *Dang Dang, Worry Worry*, from *Oishinbo*. All I can say is, what a beat! Try to resist the temptation to rock to its contagious rhythm. Every time this song comes around on the CD I notice that even I start to bob to the beat. If ever there was good disco music this is the one to hear. Just turn the stereo way up and get into it! Pleasantly right after this, we hear *Night of Summer Side* from the *Orange Road* TV series.

Moving on to the highlights from *Anime Hotwave 2*, esoteric rock lovers will enjoy *Love Survivor* from *Ninja Warrior Tobi Kage*. It sounds like so much of the progressive rock of the '80's. Two tracks later, *Forever* from *Borgman* has that clean concert sound of a decent rock performance. The drums conjure up images of Stuart Copeland of the *Police* doing his best to break our eardrums with that snare drum. Many nice rhythm changeovers make this song more tolerable than your average rock. There are some lead guitar solos here that compare favorably with those heard in some of the *Bubble Gum Crisis* BGMS too.

From the *SPT Layzner* series, we have *Selfish For Just Five Minutes*, a mellow song with a chorus of male vocalists that sound reminiscent of a band I heard around 1970.

You, from *Oishinbo* is another one of those songs with a drum part that sounds like the *Police*, but it's also in the bass

this time too. The beginning comes on a little mean-sounding but soon develops into a charming ballad. Good cranking music for those who like their snare drums with a head-cracking "pop".

On the lighter side, but still with a beat, is *You're a Falling Star*, from *Ganbare Kikkazu*. It's got many parts to its melody and keeps the interest rolling. Next up we hear *Freesia Boy* from *Pastel Yumi*. Very much in the style of the other song from this show, it is relaxing and has that positively-driven feeling when it goes to its "A" part of the melody. Two-thirds into the song, there's even a jazz guitar solo, adding another facet to this song's style. The ending has some nice flourishes on Flute which recall strong memories of easy listening music of that era. Positively '60's in its style on the "Easy Pop" side of music, it's one of the many treasures awaiting you when you buy this CD.

Let's travel to an even older, more European world, the world of *Maison Ikkoku* —the song, *Cinema*. An accordion ushers us into this old-world feeling, where we are promptly introduced to this song's Latin rhythm that even breaks into a Tango for a few measures now and then. One thing some may notice is the unusually shortly-cut taugt percussion bass, deep, but very punchy sounding. This song shows off the versatility of the Japanese composers.

Next we have *Actress In the Mirror*, that popular *Orange Road* opening theme music, and lastly, *Sara*, from the *City Hunter* series. A hard rocker, it's sure to please the die-hard contemporary listener. The secret is to play it as loud as you can stand it.

Running times for Volumes 1 and 2, respectively are: 57:33 and 60:24, making them an excellent value. □



Mami from Creami Mami, drawn by Yutaka Shimoida



the J.A.N.R. LETTERS Page

Send correspondence
to:

Hokubei Animé-kai
J. A. N. R. "Letters" Page
P.O. Box 279
Botsford, CT 06404

Dear Mark and Bill,
No, Robotech isn't dead, it just bloats up in the hot sun and smells real bad...

Thanks for another good-lookin' issue. Fave this time was the fanzine review—it's good to see the U.K. fans getting their act together and publishing such a hot 'zine. Also cool was the "O.R.-U.Y." article.

Some corrections: The address for Anime-X is PO Box 724182, Atlanta, GA 30339-1182, same as Oxygen Destroyer. By the way, I've since been informed that the Animated Film Organization is now defunct.

I've got to drag this Orange Road thing out again... I don't know what definition of "popularity" you are operating under, but when a manga series has a TV show, films, OVAs, books magazines, and the requisite merchandising flood, then I begin to think of it as "popular". True, O.R. has not quite reached the level of oh, say Space Cruiser Yamato or Mighty Atom, but it is a successful series. I mean, I think it's great that you guys discovered Orange Road, but it's a tad "fan-centric" to act as if it's something that's new for everyone. After all, how many TV shows will fit your criteria of "one billion or so" viewers? Not a whole hell of a lot, actually.

Anyway, gotta go. Here's OXD #2.
Later...

David Merrill
Atlanta, GA

Hi David,

The first half of this reply is from the editor:

So you think we should "beach" the Robotech whale, eh? Well, the good news is it's not going on forever. We plan to end the articles by year-end.

Thanks for the positive comments about our fanzine issue. Feedback of this sort makes us realize that it's all worthwhile.

Yes, the British fen are beginning to make waves in the world of animé. With the fine job that AUK is doing, soon they'll catch up with the US, as far as fan popularity of Japanimation.

We may have missed some fanzines entirely in our listing, which wasn't meant to be regarded as a totally complete list. The list is always growing and changing. Bill surveyed 15 or so issues and those were the ones I received ratings forms for.

—Mark

And now, Bill replies:

I think a word on what is popular is required. Things that are generally considered quite popular and much in demand are: Air, water, food, shelter, everything else and anime. Probably even in that order. Now there is a good chance that anime will gain ground on "everything

else" as if you are living in your shelter, with fresh air coming in the window and a good spread of food available, including a drink that probably includes water, why then all you need is a good anime on the TV. Most "everything else" just would not fit in your house! I mean, where would you put it all!

—Bill

Hi Bill, Many thanks for JANR #3, which reached me yesterday - any chance I could have a copy of #2? (I already have #1, which is mentioned in the enclosed latest issue of ANIME UK.) The next issue of AUK goes to press at the end of June and I'll update our readers on your progress and tell them about your competition.

Meanwhile, perhaps I could explain a little about ANIME UK and British fandom in general for those US fans who are interested. Although some British anime fans had managed to get in touch with friends in the US, Italy, Australia or Japan and thereby gain access to anime, a "fandom" as such didn't exist here till March 1990, when the National SF Convention featured an anime programme (organised by yours truly and my partner Steve Kyte) and a group of us got together to discuss how we could help each other find out more about anime and get more people interested in it. From that discussion, ANIME UK emerged as a newsletter

Technology, continued from page 14

readers submit can be scanned, thereby producing a "picture" of the document (which is not actually text), a way of comparing each character on the page to some known standard and matching each letterform on the page with its equivalent ASCII (American Standard Code for Information Interchange) character (which is actual text) is needed, before we can bring it into the page layout as real text. OCR makes this possible, and in many cases, eliminates the need to re-type everything that arrives in printed form.

Art

Original artwork for the 'zine, whether it consists of page borders, a decorative initial

capital letter (one is seen on page 4), or some elaborate logo is usually done in *Corel Draw!*, a professional-quality illustration package. On occasion, a complex 3-dimensional solid must be quickly created. In those instances, I turn to *AutoCAD*, for its true 3-D capabilities and fast primitives development tools. I then export the resulting drawing to *Corel Draw!* for additional detail work.

I occasionally design a new font in *Corel Draw!*, for use in a special publication feature. It is a veritable type foundry, in the hands of an experienced designer.

Another adjunct to *Corel Draw!* is *Corel Trace*, a special program that takes those jagged-looking "computerized" images and

traces over them, creating a smooth rendition of the image. In this new form, line art can be easily modified, warped, edited and so on.

In understanding how all of this hardware and software works together, one can gain a glimpse of just how "malleable" text and photos are. Of course it takes more than capital equipment—it requires people with imagination and skill to make it all come together in some meaningful manner. It takes not only an editor and a publisher/public relations person, but also active participation by you, our members and readers.

All of us, together, make *Japanese Animation News & Review* a success. □

and information resource. Two clubs, in the North and Midlands, and a monthly showing get-together in London were also organised, but these, while not excluding any anime fan and offering a lively and friendly service, were more "locally based" and I felt there was still a need for a national, no-club newsletter. So ANIME UK was born, with me as its editor, publisher and general factotum and Steve as art editor and sometime writer. The response of our newborn fandom, both to ANIME UK and to fellow-fans in general, has been terrific. I have lots of good, intelligently-written articles, thoughtful letters and excellent art for the newsletter; meanwhile, anime is being shared and shown around the UK and our links with international fandom are growing. We are in touch with fans in eight countries: the USA, Canada, Australia, Japan, Italy, France, Finland and Iceland - and welcome all new anime contacts, with the sole proviso that ANIME UK supports only non-profit anime groups and traders and will not knowingly advertise any other kind (apart of course from bona fide merchandise dealers). If any of your members, or any other anime fans reading this, want to get in touch with your British counterparts, send your name, address and a short introductory note to me at ANIME UK and I will print it in our Contact List so British fans can get in touch with you. This especially applies if you plan a business or holiday trip to Britain and would like to meet some fellow-fans while over here.

Steve and I have been anime fans for over seven years and collect every book, mag and other related item we can afford. Prices for such things in the UK are extortionate and the items themselves can be hard to find. Steve has a wonderful collection of anime kits and models built up by luck, searching, and the great kindness of a Japanese friend; he is a true robot/mobile suit fanatic and loves 'em all, from the very early giant robot shows right up to the Gundam F91 and the Griffon from PATLABOR (one of his favourite mecha). Of course, as an artist - and purely for artistic reasons, you understand! - he's also into cute girls in small outfits. My own tastes run to shows with good, detailed character development and interesting design; I'm a costume maker (both sf and historical) of long standing so this area always interests me, and, yes, I'm not averse to the occasional cute guy either, as can be guessed from my two favourite shows - any GUNDAM and LEGEND OF THE HEROS OF THE GALAXY.

May I make a few comments on JANR #3? First of all, it looks very clean, professional and easy to read. I will be very interested to see your article on how it's produced in a future issue. You obviously have access to some first-rate equipment, and also obviously put a great deal of love and care into JANR. My one beef is that I find the internal arrangement rather detracts from this first impression, and makes JANR more confusing - a hard act to follow in a slightly less complimentary way! I have to confess that two major personal prejudices come into play here - I hate articles split into several parts and scattered throughout a publication, and I hate having things printed to different ways up so

I have to turn the publication over or around to read half a page. Even allowed for that, though, if you HAVE to split an article and tell your readers it continues on p.10, then it OUGHT to continue on p.10 - p.8! This sort of subediting point isn't of major importance in a short publication, as you don't have to hunt far to find the rest of the article, but it detracts from the impression of professionalism and care which is so evident in JANR, and it can easily be avoided. Why spoil such a trim ship for ha'porth of tar? (That's an old British proverb that would take too long to explain, but I think you'll get the idea.) On to the queries at the end of your short letter. (Tell me about a lack of time - don't ever feel you have to apologise for short letters, as I understand the pressures all too well!) URUSEI YATSURA was widely shown in Italy; of course it's dubbed into Italian, but unless you speak fluent Japanese anyway this isn't going to be a loss to you! Many Italian fans are big on UY and could help your members find episodes. The Italian JAPANIME FANS CLUB, c/o Fabrizio Ferrario, via Pietro da Lissone 12, 20035 Lissone, Italy, runs a tape library and may be able to help. There are also several INTERNET anime FTP sites on UY, including a mailing list for fans and a HUGE file of the last 4 years' mailing list messages! Send e-mail to urusei-yatsura-request@panada.panda.com, with the following text in the first line of your message: subscribe urusei-yatsura yourlogin@youraddress Firstname Lastname.

This has turned into an epic epistle, so I'd better end now. Please say hello to the ANIME-KAI members from their British counterparts and do write when you can. Yours animatedly,

Helen McCarthy
Editor and Publisher, ANIME UK

Hi Helen!

I guess from one editor to another and from "New England" to "Old England" this is quite a conversation. I appreciate the clearly typed letter, as it went through our optical character recognition system flawlessly.

You are doing a fine job with your newsletter. Good features and interesting articles. You have some good art talent on board too, I might add. We won't hesitate to recommend AUK to our readers. Any fan organization which makes the effort to educate the world on the virtues of Japanese Animation is serving a noble cause. We at J.A.N.R. wish you all over there in England the best of fortune with your fan organization!

Oops! You caught a snafu that missed the editor's tired eyes. I know what happened too. Because we start our printed page numbers at physical page #3, my Ventura page counter in the lower left corner of the screen reads 2 higher than what the page says. I must have forgotten to subtract 2 when I inserted the reference. My apologies to anyone who was inconvenienced by this.

I myself do not like to break up articles across pages, however, the publisher

thought it would put more articles on each page if we used "continueds". It is a matter of personal preference, as you indicated.

—Mark

Dear folks at the JANR, I must admit, you guys put together a pretty good newsletter; the page layout is top-notch, and the printing is very clean, making for a very professional-looking product. To tell you the truth, in terms of equipment alone, you're already way ahead of most other publications, although laser printers and high-quality desktop publishing systems are becoming more easily available to the average computer user.

My main complaint is with the newsletter's content — it's got so much potential, but the bulk of the newsletter is spent on shows such as Robotech and Outlanders. Admittedly, many anime fans look to the former as the show that got them started in the first place, but there are bigger and (much) better fish out there to fry. You could talk about Lupin III, or Orange Road, or Nadia, or maybe even City Hunter or Cat's Eye, or Giant Gorg... There's a lot of great anime out there to talk about; plenty of stuff past the level of Robotech, Urusei Yatsura, Star Blazers, and Dirty Pair — items that have a bit more substance. Now, if that doesn't constitute drawing a bulls-eye on my head, I don't know what will...

To move on to safer topics, I'm glad that Mobile Police Patlabor got a generous plug from Mr. Nakagawa, since I'm a big fan of the show, myself. I was glad to hear how the Japanese responded to the show (especially since it was favorable :-), and, to throw in my two bits as one of those pesky "gaijin," I like the series (the manga, the television series, the video series, and the movie) because it's got a huge number of three-dimensional characters, the artwork and animation are top-notch, the dialogue is great, and, best of all, it's plausible: the technology isn't too far-fetched, and the series' writers rank up there with Larry Niven in their ability to create a fully-realized society, especially one that is undergoing changes due to a new technology. In short, it's a kick-butt show.

Oh, yeah, the romanization of some of the titles in your "New Releases" section could be a bit cleaner. For example, that should be "Sinbad," rather than "Shindobaddo" in the eighth item, and it's "Ariel," not "Eriaru." Just a bit of nit-picking...

There should be some other article submissions along with this letter — I hope that you can use them.

Finally, I'd appreciate it if you would print my full address, just in case anyone is interested in trading. I have a pretty extensive tape collection.

from the soapbox,

David Fleming
Urbana, IL

Hello David!

Thanks for another fine compliment on our publication! As Bill says, it is a labor

of love.

As for the content, well, it's as good as the submissions we get from members. We're starting to see more and more of these and with this issue, we have some submissions geared especially for J.A.N.R.

Thank you for your submissions as well! Although this issue's deadline is past, your articles will be appearing in next month's issue.

You may have noticed that besides Robotech, we did have an article on Orange Road in our March issue. Not to worry, we'll eventually get to the other shows which you mentioned.

Which brings us to Patlabor. We are looking for material on this series, as it appears to have many unique features, including nice character designs. From the brief sampling on Anime Hotwave, I would say the BGM is quite above average too. Perhaps Patlabor is the best new series out since Gundam?

As for New Releases and their titles, we print submissions as we receive them, so we don't exercise much editorial action (mostly due to a lack of time to research every shred of information). It is better to put all the information out "as is" and let the readers decide, rather than to withhold it all, which deprives the readership. Your comments, nevertheless, serve as another viewpoint for readers to judge upon.

As you requested, your address appears below. Happy Animation!

—Mark

Dear Mark (and Bill):

Please accept my compliments for some issues well done. I enjoyed the collector's article, but would like to expand on it some. Generally, the best time to collect merchandise on a series, film or OAV is when it's just been released; admittedly, this is difficult, but can be done if you have access to the major Japanese anime magazines such as "Animage"; I've done this myself with Miyazaki and "Kiki's Delivery Service", which I heard about for the first time on the cover of "Animage", Feb. 1989. (It was "Instant Infatuation...") My exploits on "Kiki's" merchandise and Miyazaki books in general really merit an article, it seems.

Your newsletter could easily be one of the best in fandom if you work at it; I'd like to see, for instance, more information on pen pals, "correspondent's reports", i.e. people in Japan (like Kevin Leahy, of Anime Hasshin), some quick reviews, analysis of animation trends—a subject we see far too little of. (Lots of folk talk about how great their favorite show was, but how many people look for trends, or analyze story, characterization or ideas?) I'd like to see someone follow a long series or sequence of films and tell me how they've evolved, or not.

I find that Mark's reviews on CD's tend to go over my head; generally, soundtrack music tends to preach to the converted; one very seldom hears a good soundtrack to a bad movie—films and their soundtracks tend to reinforce one another at their best, and generally, I either like a soundtrack or I don't. I do think Jo Hishashi (Miyazaki's composer, and the probable composer of "Omoide

Poroporo", from what I can guess) is an excellent composer who deserves the praise that Mark heaps on him, though.

That's all for now—keep up the good work!

David Moisan
Salem, MA

Dear David,

Many thanks for your compliments and many more thanks for writing the article which we've published in this issue! You certainly have the type of approach which I think our readers will find valuable.

Any ideas you wish to offer for expanding our merchandising reports is welcome with open arms. Getting the inside scoop is challenging.

As for correspondent reports, we have several in Japan and will continue to print their valued reports as long as they write to us. We like this inside information and we're glad you do too.

You're quite perceptive regarding the lack of anime analysis and trend observation. This requires a long-standing experience in anime itself, not to mention a lot of viewing! Gradually, we should be printing more articles along those lines.

So my CD reviews go over your head? You obviously detected my paranormal love for the anime BGMs, no doubt! As one famous TV personality once said, "I can't help myself!" But I am much relieved to hear that you agree with my appraisal of Jo Hishashi. May he live long and prosperously.

—Mark

Animé CONNECTIONS

In addition to the Letters Page, we now have a section for those readers who wish to advertise their anime interests and a mailing address, so that others who share similar interests may write to them.

If you would like to meet other fans with your particular interests, write to "Animé Connections", P.O. Box 279, Botsford, CT 06404 and send in your mailing address, age and describe briefly your anime interests.

Get started in finding others who share your anime interests. Send them in now!

Ed Sum
1807 Francisco Toe.
Victoria, BC V8N 4W2
Canada

David Fleming
1680 Hamilton Ave.
Urbana, IL 61801

Peter O'M Evans
Shibazono 3-15-501
Kawaguchi, Saitama 333
JAPAN

CLASSIFIED ADVERTISEMENTS

WANTED:

Cloth Lum Doll (like in series), Urusei Yatsura TV series - English subtitles and synopsis/scripts, Urusei Yatsura OVAs, Urusei Yatsura & Lupin episodes - French TV Japanese children's Sin A Long cassettes/CD. Music/songs by Agnus Lum (pop 70s C/J). PC IBM-comp Anime/Japan games. japanimalist. Timelup'n - Lloyd Rich, 910 W. Sycamore Apt 5, Carbondale, Ill. 62901 USA (618) 457-6424.

WANTED TO BUY:

Nausicaä poster - vertical, Nausicaä & Teto. This poster is identical to the cover scene on the Nausicaä Viz comic books in English, book #6. Reply to Mark Weiss, 253 Carmen Hill #2, New Milford, CT 06776.

HELP ME FIND:

Any fan club, publication, APA, Collector or just another fan(at)ical of Orange Road, Urusei Yatsura and Project A-KO. Want to get scripts, program guides and find individuals willing to swap related collectables. Bill Ames P.O. Box 279, Botsford, CT 06404.

REQUESTING:

Articles and information about Hayao Miyazaki and his works. I have Animag #1 & #9 and The Rose #13 presently, but anything else would be much appreciated. If possible, send photocopies by mail (be sure to indicate magazine name, date, issue #, page #, country of origin, author and article title from the source, as well as your name if you want credit for your find). I'm most interested in obtaining synopses of popular Miyazaki material (cagliostro, Kiki, Nausicaä, Laputa, Totoro & first 6 episodes of Sherlock Hound). Insider information/ profiles/ biographies of Miyazaki wanted. Does anyone have a copy of Torren Smith's article slugging Warriors of the Wind, which caused Miyazaki to allow Smith's Studio Proteus to translate the Nausicaä manga for the American market? Fan translations of articles and/or interviews from Japanese sources are especially welcome. Steven Feldman, 80 Forest St. #5, Providence, RI 02906-2630. BBS address: car402004@brownvm.brown.edu

SCRIPTS! SCRIPTS! SCRIPTS!

Rutgers Anime is looking for scripts to produce synopses for our showings from. If you have any, or would like a list of our scripts, please contact Steve Pearl, 359 Lloyd Rd., Aberdeen, NJ 07747.

NEED MEMBERS FOR:

New Wave Anime APA. Now forming and need members. Discuss topics of Robotech and other anime. For more info write to Peter Tai, 1528 West 4th Street, Brooklyn, NY 11204

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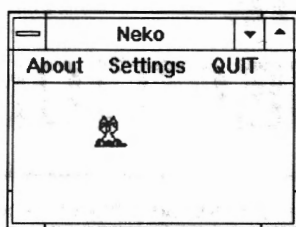
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Sweet Little Nothings...

OK, so your mouse needs a little something to keep after it you say? I may have just the item you're looking for. It's called NEKO, a Windows (available in OS/2 and UNIX, too) program that does nothing but watch the activity of the mouse (for those readers who might not be already familiar with the term, a "mouse" is a computerized "pointer", mostly used for selecting items on menus, or drawing). When the mouse moves, Neko wakes up and chases after it. If you move the mouse's pointer outside of Neko's window, the cat scratches the side of the window, as if trying to get out (just like the real thing). When you stop moving the mouse around, Neko sits down, yawns and then goes to sleep (see my elapsed time snapshots above).

NEKO was originally written by Masayuki Koba and released in the US



by Dara T. Khani.

Readers may download a copy of NEKO.ZIP by calling The Creative Edge BBS at (203) 743-4044. It can be found in the Windows Files Area.

Now I'll relate to you about my "Orange Road" experience: A friend of mine is taking Saxophone lessons in his

spare time. Recently, he brought over an alto sax and a tenor sax and showed me how to get a sound out of the things. It takes a bit to get the pressure on the reed just right so it makes the right sound. It also takes a good deal of wind, making this great exercise for folks with lung ailments.

The saxophone is quite a piece of plumbing. The tenor model I played costs \$1,200, the alto, about \$450.

Those of you familiar with *Orange Road* will notice that Madoka plays the saxophone. By the tonal quality, I can tell that it is an alto sax. The tenor is deeper and more nasal. Indeed the BGM is dominated by lots of sax solos.

I can really appreciate the talent of the Japanese musicians that produce the *Orange Road* BGM, because the saxophone is a difficult instrument to play passionately and with feeling. □